



UCLA EXTENSION Presents

# FILMS OF THE SUPERNATURAL

A Series of Five (out of Six) Fantastic Films

Saturdays — January 6, 13 and 27; February 3, 10 and 17 — 7:00 and 9:15 P.M.

ROYCE HALL, UCLA



The motion picture can do more with illusion — with tricks, magic, the fantastic, the supernatural, the miraculous — than even the best stage conjuror. What a seer could predict, what a man might imagine, what a madman might dream — these have been the subject of movies ever since Melies, at the end of the 19th Century, introduced film magic with his *TRIP TO THE MOON* and *LES QUAT'CENTS FARCES DU DIABLE*. Some of the greatest directors of all times — Carl Dreyer, Vittorio De Sica, Jean Cocteau, Mizoguchi — have presented gods, devils, witches, phantoms and fakers. In this series, moviemaking is removed from the banalities of everyday life: here is the world of imagination — the triumph of film art as illusion.

... **PAULINE KAEI**  
*Comments on all films (with the exception of ORDET) are by the distinguished American film critic, Pauline Kael, whose provocative articles appear in Talbot's film: An Anthology, The Film Quarterly (Fall 1961) and Sight and Sound (Winter, 1962).*

*All foreign language films have English Subtitles  
 Program subject to minor change.*

# FILMS OF THE SUPERNATURAL

**A FILM SERIES PRESENTED BY UNIVERSITY EXTENSION, UCLA**

Series Tickets \$5.00 (for 5 out of 6). Individual Tickets \$1.25 (if available)

Student Series Tickets \$4.00. Individuals \$1.00

Individual Tickets available at Box Office only, if available

Saturdays — January 6, 13 and 27; February 3, 10 and 17

7:00 and 9:15 P.M. Royce Hall, UCLA — Free Parking, Entire Campus

## ORPHEUS

**JANUARY 6**



*Maria Casares as Orpheus' Death in Jean Cocteau's Orpheus*

Jean Cocteau's *ORPHEUS* is the masterpiece of magical film making: Though superficially it is a narrative treatment of the legend of Orpheus in a modern Parisian setting, it is as inventive and enigmatic as a dream. Jean Marais is ideally cast as the successful, popular poet who is envied and despised by the younger poets; his conflicts, his desire to renew himself, his feverish listening for signals from the source of mystery, are the substance of the film. Maria Casares plays his Death with high style and troubled passion; attended by her roaring motorcyclists — the hooded messengers of death — she is a dark and haunting figure. She is mystery incarnate.

The motorcyclists have a terrible modern urgency; they suggest images of our time: secret police . . . black heroes . . . the anonymous and impersonal . . . agent of some unknown authority . . . executioners . . . visitors from outer space . . . the irrational. They are the men you can't reach and you can't deal with; they stand for sudden, shockingly accidental death. Marie Dea is the sickly-sweet Eurydice; Francois Perier is Heurtebise; Edouard Dermithe is Cegeste; Juliette Greco is Aglaonice. The music is by George Auric.

If you are interested in the continuity of theatrical and filmic traditions, you may be amused to see that Cocteau's death figure and much of the film's imagery derive from the American movie *DEATH TAKES A HOLIDAY* starring Fredric March (The theme of that 1934 film is also closely related to the way *Orpheus'* Death takes her holiday). The only new filmic image of death that, visually and psychologically, stands comparison with Maria Casares is the figure in Ingmar Bergman's *THE SEVENTH SEAL*.

and

### ALLURES

Abstract films are so often made up of little squiggles and dots and dashes with an apologetic, humorous, jazzy sound track which reassures us that we are not to take any of it too seriously, that the visual grandeur and subtle color of *ALLURES* is almost a shock. This new, 10-minute work by San Francisco's Jordan Belson provides more of a visual experience than most feature films: it takes us into a world of abstract elegance, an almost hypnotic universe of elaborate design.



# VAMPYR

JANUARY 13

Carl Dreyer's VAMPYR can scarcely be discussed in the context of vampire movies. With the exception of Murnau's NOSFERATU, the other works in the genre are silly, meretricious, obvious. Dreyer seems to prey upon our subconscious, our unformulated fears: the mood is mystical, evocative, dreamy, spectral. He has no need of papier-maché monsters; he achieves his effects by means of the camera. Psychological surprise, dread, and obsession are the substance of the film; death hovers over everyone.

Many years later, in Hollywood, Val Lewton was to employ suggestion in that horror series that started with THE CAT PEOPLE, but the suggestions were banal compared with Dreyer's murky, ambiguous trances and terrors. For a more startling contrast in method, it is fascinating to compare this great 1932 classic of the supernatural with a recent exercise in supernatural chic — Roger Vadim's BLOOD AND ROSES, which is based on the same story by Sheridan Le Fanu.

The cast of VAMPYR is headed by Julian West (the movie name of Baron Nicolas de Gunzburg), with Henriette Gerard as the blood-sucker, Reva Mandel, and Sybille Schmitz as her potential victims. The incomparable photographic effects are, of course, the work of Rudy Maté. (Lovers of film will cherish what appears to be Dreyer's homage to Cocteau — the use of the little heart from BLOOD OF A POET.)

and

## LORD MOUNDRAGO

(From THREE CASES OF MURDER) In the last few years, a larger-than-life Orson Welles has become America's favorite grotesque; but in 1955 he was still a magnificent figure — playing at his top flamboyant form, vital, magnetic, audacious. Nobody seems to enjoy the sheer physical delight of acting as much as this man. As the proud, brilliant Foreign Secretary of the Somerset Maugham story, Welles is neatly matched against Alan Badel as Owen, a low-born member of the opposition. The supernatural element here sneaks up on you so cleverly that the analyst (Andre Morell) chatters along smugly and very convincingly until you realize that his explanations explain nothing. George More O'Ferrall directed this skilful mixture of comedy and horror. With Helen Cherry as Lady Mountdrago, Zena Marshall as the blonde in the nightclub scene.

## DEAD OF NIGHT (UNCUT)

JANUARY 27



Michael Redgrave as the ventriloquist who cannot silence his demonic dummy in *Dead of Night*

DEAD OF NIGHT is the most civilized of all horror films. Perhaps because the people are matter-of-fact and contemporary and the settings are of the reasonably sophisticated 1940's, the horror is far more shocking than if the characters and settings were Gothic or Transylvanian. The five ghost stories in this 1946 English production accumulate in intensity, until the trap closes in the surrealist climax — the encompassing ghost story. When the film was shown theatrically, two of the stories were omitted; these omissions caused the climax to be partly unintelligible. This version is complete, beginning with Mervyn Johns' arrival at the house and proceeding through five episodes.

1. Antony Baird and Miles Malleon in the "room for one more" sequence — which suggests the opening dream of death in WILD STRAWBERRIES.
2. Sally Ann Howes in the murdered child sequence.
3. Googie Withers and Ralph Michael in the story of the mirror that reflects the crime of an earlier century.
4. A comic interlude: Roland Culver tells a story about two golfers, played by the famous team of jolly-good-show-Britishers, Basil Radford and Naunton Wayne.
5. Michael Redgrave, in his electrifying portrait of the schizophrenic ventriloquist, turns this horror episode into a masterpiece — a classic of the macabre. Is it a study in homoerotic split-personality as the analyst (Frederick Valk) suggests, or is the dummy really a demon? With Hartley Power as the rival ventriloquist. Then the nightmarish summation.

Directed by Robert Hamer, Cavalcanti, Basil Dearden, Charles Crichton.



# MIRACLE IN MILAN

FEBRUARY 3

Vittorio De Sica's theme is human brotherhood; his form is a comic fable — part social satire, part fantasy. A fun-loving old lady finds a newborn baby in a cabbage patch. The baby becomes Toto the Good, the happy man who loves everyone; when he is frustrated in his desire to help people, the old lady, now an angel, comes down and gives him the power to work miracles. The meaning is clearly "Blessed are the good in heart, for theirs is the Kingdom of Heaven," but this is given an ironic edge, for what the comedy demonstrates is that they certainly have no kingdom on earth.

The film provides a beautiful role for that great, almost legendary lady of the Italian theatre, Emma Gramatica (Many, many years ago, she took over Duse's roles and acted under the direction of D'Annunzio); as the angelic old rattlebrain, the supremely silly woman of De Sica's fairy tale, she is as yielding and permissive as his UMBERTO D. is proud and stubborn.

Toto the hero is naive and full of love; he organizes a hobo shantytown into an ideal community, and when the community is threatened he acquires magic powers to protect it. But the social contradictions are ludicrously hopeless; not even magic can resolve them. The failure of experience, as in *THE BICYCLE THIEF* and *UMBERTO D.*, is tragic, but the failure of innocence is touchingly absurd. As De Sica handles it, it becomes stylized poetry; it suggests a childlike view of Dostoevsky's *THE IDIOT*. Francesco Golisano is perfect as Toto; the heroine, Brunella Bovo is what Chaplin's heroines should have been but weren't. With Paolo Stoppa as the unhappy man. Cesare Zavattini adapted his own novel *TOTO IL BUONO*. Grand Prix, Cannes, 1951.

and

## MELIES' THE FOUR HUNDRED BLOWS OF THE DEVIL



Leo Coleman as the mute gypsy and Anna Maria Alberghetti as The Medium's innocent assistant

## THE MEDIUM

FEBRUARY 10

Gian-Carlo Menotti, who had already startled musical circles by directing the opera he had written (in English) and composed, went to Rome in 1951 and directed the film version himself. The story is a Grand Guignol thriller about a swindling charlatan of a medium who, in the middle of a fake seance, feels a ghostly hand on her throat. The roles are expertly handled by the American contralto, Maria Powers, as the shrewd, blowzy brute of a woman, the trickster who gets tricked; the 14-year-old Italian coloratura, Anna Maria Alberghetti; and Leo Coleman as the mute gypsy. This is the only time an opera has been put on film by the composer himself — and the movie doesn't have that deadly air of compromise which poisons attempts to "popularize" opera. *THE MEDIUM* was, of course, popular from the start, and never labored under the mixed blessings of greatness.

and

## The Lady Wakasa Sequence from UGETSU

The phantom lady Wakasa, played by Machiko Kyo, is one of the most incredibly exquisite images in modern films. When, in the midst of serene elegance, she offers the potter-artist rarified sensual delights, you may feel like joining in his cry: "I never knew such pleasures existed!" *UGETSU* (1954) was one of the last films of the great Japanese director, Kenji Mizoguchi.

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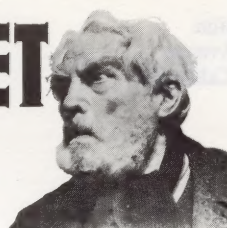
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NOTE: Series tickets ONLY will be available until Box Office Time 6 P.M. or 8:15 P.M., Saturday, January 6. At that time single tickets at \$1.25 each will be placed on sale, space permitting. We regret we can not accept phone reservations.

## ORDET

FEBRUARY 17



Henrik Malberg on the wind-swept Jutland heath in Carl Dreyer's *Ordet*

In his most recent (1954) and most honored work, Carl Dreyer gropes toward the heart of the supernatural — always his prime concern as an artist — and focuses on some of the varied points of contact between man and the Divine Order. *Ordet* (*The Word*) is a powerful pastoral drama drawn from the soil of West Jutland, Denmark's ancient breeding-ground of philosophers, poets, warriors and theologians (Hamlet, too, before Shakespeare moved him to Elsinore). Taken from Kaj Munk's celebrated play, *Ordet* casts its cosmic concerns in the form of a Christian allegory: the youngest son of a grizzled old patriarch suffers an attack while studying Kierkegaard and imagines he is the Christ. Only his niece, a mere child, takes him seriously, but strangely enough, his sober observations and fearful prophecies begin to take on a reality that is more substantial than the homely incidents of rural life. And gradually, as Dreyer's hypnotic play of light and shadow moves deeper into the souls of his protagonists, the Jutland heath is transformed into a domain where man's pride is terribly destroyed and he becomes as nothing before the mysterious, omnipotent presence of God.

— Philip Chamberlin

and

## MELIES' THE CONQUEST OF THE POLE



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WILLIE, THE CONQUEST OF THE YACHT

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